THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 465 Wednesday, May 21, 1823. Price 1d.

COVENT GARDEN.

Clari; or the Maid of Milan was repeated last night, to a well attended house: and Miss Tree acted and sung with pleasing effect. The last scene, with Mr. Fawcett's admirable acting as the old heart-broken villager, always touches the audience. Mr. Pearman and Miss Love contribute very largely to the success of the piece.

We observe that Miss Paton, with a feeling consistent with her usual amiable conduct, lends her assistance at Miss M. Tree's benefit to-night, in the character of the *Countess*, although not according to the *alternate* order agreed upon between these young ladies.

DRURY-LANE.

The Opera of *The Travellers*, was again performed last night, when the music and embellishments gave as much pleasure as before; but as a drama, this piece is hardly tolerable. There is, except in the chief vocal characters, a waste of talent in some of the parts being represented by such performers as Mrs. Davison, Mr. Dowton, Mr. Harley, &c.

The following is from the "*Letters from the Havana*," an amusing little volume, published by Miller, in Fleet Street.

"We will not, however, return to the *alameda*, for it is time to go to the *theatre*, if there is an *opera* performed; if there is only a "*comedia famosa*" we will leave the house to the rabble. It is usual to take a box for the season, or a certain length of time—three or four months—and if you do not, you will get no box seat. You pay four *reales* for your admission at the outer door, and afterwards an additional sum according to the part of the house, or nature of the accommodation you choose. The company is tolerable, and the house convenient, though not large. It is only *fully* lighted on grand nights, which circumstance is always advertised, as is the *programme* of the piece, as—

"'This evening will be presented to the illustrious and respectable people of the *Havana*, the famous and much-admired comedy entitled '*El Triunfo del Ave Maria*,' in which *Senor Garcia* will perform the part of a *Gracioso*, who delivers many truly agreeable and witty speeches, as will the *Senora Gamba-*

rino the character of a *Graciosa*, whose diverting observations and smart speeches will give great delight to the audience. The comedy will be adorned with appropriate dresses and scenes, amongst others the march of the heroic Spanish army to attack the infidels, with suitable warlike accompaniments—the Spanish hero on horseback—the moorish chieftain advancing to challenge the Spaniards, when the Spanish conqueror with the assistance of the *Ave Maria* will cut off the head of the moor;—with many other agreeable and surprising incidents. After this will be performed the excellent and much admired piece called *The re-establishment of the Constitution*, "written by an eminent patriot, where will be seen the ceremony of laying the *lapida* of our most glorious constitution. Also will be seen the portraits of those Spanish heroes, *Quiroga* and *Riego*, and a procession of *Alcalde's* and other authorities. The Theatre will be illuminated with perfect brilliancy so as to afford this most respectable public every satisfaction."

"I have seen a Spanish work, published in London the beginning of this year, which says the English Theatre is in a state of *semi-barbarism*. I will not say the same, exactly, of the Spanish Theatre, but there certainly is much wildness, *(poetic* if you please) in their dramatic compositions. Of their modern drama little can be said; there is a playfulness in their dialogue, but nothing of *character*, which I take to be the main requisite. Their old writers are full of fanciful expression; but their heroes, their *gracioso's* and their ladies, only vary in names; they are the same beings carried through a series of plots. I think *Moreto* has shewn more discrimination and delicate touch in respect to character than most of the former writers. His "*Primera es la Honra*" has these qualities with much natural growth of sentiment, less choaked by metaphoric flowers than usual. The *saynete's* or *entertainments* of the Spaniards, have a good deal of spirit in their dialogues—Much of the *gracioso* character, is *quip* and *legerite*; but the higher order of pieces are stilted and bombastic, full of strange anachronism, tedious speeches, and walking gentlemen. As to the aforesaid *programme* and the *Havana* taste, I am restricted from saying more, because I just recollect I saw "*Timour the Tartar*" *Madame Sacchi*, and an *elephant* in a christmas *pantomime* on the boards of a London Theatre-royal."

Songs in Miss M. Tree's Benefit.

Song—Full many a glorious morning.
Song—O how much more doth beauty.
Song—Bid me discourse.
Song—Mary, I believed the true.
Glee—Come o'er the brook, Bessa.
Song—The Youth in his blooming array.
Duet—I've seen all your flirting.
Song—No joy without my love.
Song—Love ever leave me.
Duet—How gently.
Song—Rose D'Amour.
Song—Aid me, ye pitying powers,

Printed by E. Thomas, Denmark Court, Exeter Change, Strand.

Theatre Royal, Covent Garden,

MISS M. TREE's NIGHT.

This Evening Shakspeare's Comedy of

Twelfth Night.

Previous to which *Cherubini's Overture to Anacreon.*

The Music, (with a few exceptions) composed by Mr. BISHOP.

Duke Orsino, Mr ABBOTT,
Sir Toby Belch, Mr BARTLEY, Valentine, Mr TAYLOR,
Sir Andrew Ague-cheek, Mr BLANCHARD,
Curio, Mr. PYNE, Malvolio, Mr. W. FARREN,
Clown, Mr FAWCETT, Fabio, Mr BAKER,
Solanio, Mr COMER, Benvolio, Mr TINNEY, Friar, Mr ATKINS,
Sebastian, Mr PARSLOE, Antonio, Mr CHAPMAN,
Roberto, Mr. JEFFERIES, Page, Master LONGHURST,
Officers, Messrs Mears and Louis, Sailor, Mr Heath,
Viola, Miss M TREE, Maria, Mrs GIBBS,
Olivia, Miss E. TREE,
(Being her First Appearance)
Juno, Miss SHAW, Ceres, Miss BEAUMONT, Iris, Miss BODEN,
Sea-Nymphs, Messdms. Chipp. Louis, Shotter, Twamley,

MISS SHARP

Has kindly consented to play a FANTASIA on the HARP.

To conclude with the Opera of The

Marriage of Figaro.

The Music chiefly from Morart's Operas—The new Music by Mr Bishop
With MOZART's OVERTURE to the ZAUBERFLOTE.

Count Almaviva, Mr JONES, Fiorello, Mr DURUSET,
Figaro, Mr PEARMAN, Antonio, Mr FAWCETT,
Basil, Mr. J. ISAACS, Sebastian, Mr COMER,
Cherubino, (the Page) Miss A. TREE,
(*Being her first Appearance*)
In which character she will sing "*No joy, without my life,*"
Countess Almaviva, Miss PATON,
Barbarina, Miss LOVE, Marcelina, Mrs STERLING,
Susanna, Miss M. TREE.
With the Song of "*Rose D'Amour,*" in which she will introduce
A CASTANET DANCE.

See a List of the Songs in the opposite page.

To-morrow, Much Ado about Nothing.

New Theatre Royal, Drury Lane.

This Evening will be acted the Comedy of

The HYPOCRITE.

Doctor Cantwell, Mr. DOWTON,
Maw-worm, Mr LISTON, Seward, Mr YOUNGE,
Sir John Lambert, Mr POWELL,
Darnley, Mr PENLEY, Tipstaff, Mr READ,
Colonel Lambert, Mr COOPER,
Servants, Messrs. HONNER and BROWN.

Old Lady Lambert, Mrs HARLOWE,
Charlotte, Mrs DAVISON,
Young Lady Lambert, Mrs ORGER,
Betty, Mrs COVENEY.

After which, a Pastoral Ballet, under the title of

The Swiss Villagers.

Principal Dancers, Mr. and Mrs OSCAR BYRNE, Mr and Mrs NOBLE, and Miss TREE.

To conclude with, 25th time, a new Comedy, in 2 acts, called

Simpson and Co.

The Characters by

Mr TERRY, Mr COOPER,
Mr MEREDITH, Mr HONNER,
Mrs GLOVER, Miss SMITHSON,
Mrs DAVISON, and Mrs ORGER.

To-morrow, The Travellers, and All the World's a Stage.